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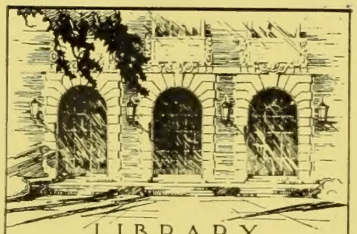

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A COMPARISON OF CERTAIN FEATURES OF THE TECHNIQUE OF GEORGE ELIOT'S "MIDDLEMARCH" AND "ADAM BEDE"

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...BY...

ARTHUR RAYMOND HALL

THESIS

FOR THE DEGREE OF MASTER OF ARTS IN ENGLISH

IN THE GRADUATE SCHOOL

OF THE

UNIVERSITY OF ILLINOIS

1902

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Arthur Raymond Hall, A. B.

ENTITLED A Comparison of certain Features of the Technique of George Eliot's "Middlemarch" and "Adam Bede."

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF Master of Arts in the English course

in the Graduate School

David Kilham Dodge

HEAD OF DEPARTMENT OF English

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Introduction.

A comparison of certain features of the technique of George Eliot's "Middlemarch" and "Adam Bede" will be made along lines to be indicated, for the purpose of determining, in some measure, the methods followed, and the skill shown, by the author in the development of the two novels. We shall confine our efforts to a study of plot and character development, using Professor Pancoast's outlines for such study. These outlines will be reproduced, here, with her permission, and we shall follow them closely. When specific illustrations cannot be given in relation, reference will be made to pages in "Middlemarch"[1] and "Adam Bede."[2]

Different methods are used by George Eliot in the development of character. The natural methods[3] are those in which character is revealed by outward, visible means; as for example, the actions, or the conversation of a character. The methods of examination,[4] on the other hand, are those in which the thoughts, feelings, and motives of a character are brought to light through the

[1] The Thomas Y. Crowell & Company Edition. New York.

[2] The Hurst & Company Edition. New York.

[3] I., II., IV., VIII. in outline for space estimates. IX., too, sometimes.

[4] III., V., VI., VII., X. in outline for space estimates.

instrumentality of the plot or Sequence to determine to what extent, and with what effect the author has used the different methods in the portrayal of a character, we shall make a space estimate for it. This estimate will be based upon the number of lines given to each division of the outline; for example, we count the entire number of lines given to the conversation[1] of Adam Bede, or the lines given to his personal appearance[2]. In the outlines as given in full, further explanation will be unnecessary.

In our study of plot we shall take up each division of the outline and make a comparison of the plots in "Middlemarch" and "Adam Bede". ("Plot", as we use the term, "is a complication of events involving a conflict of forces. It is a definite structure, not merely a row of occurrences in accidental juxtaposition. But its conformation may be loose and irregular, as compact and well rounded. Its contour and dividing lines may be determined by a great variety of materials."[3] Plot has a beginning, a main body, and a conclusion. The beginning includes the introduction of characters, and the description of events up to where the conflict of forces begins, while the conclusion gathers up the loose threads after the conflict is over.

[1] I. in outline A is conversation of the character.

[2] II. in outline A.

[3] Professor Payne.

The meaning of the different divisions of the outlines is generally clear and distinct. It is true, however, that some of the divisions in the outline for space estimates are very closely related; for example, author's comment and analysis of mental state; consequently, some lines may be found that could be placed under either division. A word of explanation, too, may be necessary in the case of motivation. The motivation of an event is the manner in which it is brought in, and the reason for its introduction. The illustrations given from George Eliot's own work will, we hope, make intelligible our use of the outlines.

A Outline for Space Estimates.

I. Conversation of the character.

II. Actions of the character.

III. Thought narration.
(a) What character thought.

IV. Personal appearance of the character as described by the author.

V. Author's comment.
(a) When author expresses general traits of character.

VI. Author's analysis or description of mental state of the character.
(a) When author narrates what goes on in character's mind.

VII. Author's philosophy of life.
(a) What might be set out in an essay apart from the characters.

VIII. Impressions of others as to the character.

IX. Effects of outside influences and conditions on the character.
(a) What they cause character to do.

X. Effect of character on those around him.

B Outline for Plot Study.

I. Tracing conflict of forces.

II. Motivation examined.

(a) Note whether or not author economized material.

III. Foreshadowing of outcome.

IV. Digressions noted.

V. Movement determined.

(a) Whether rapid or otherwise.

VI. Combinations of different plots noted.

VII. Methods of character drawing most useful for plot development determined.

VIII. Proportion of plot noted.

(a) Show beginning, climax, and conclusion.

IX. Effect of descriptive passages on the structure noted.

X. Management of transitions, within a plot and between different plots, analyzed

Space Estimates.

Number	Length		Area	
	Of			
1.	$24\frac{5}{9}$ pp.	$26\frac{2}{15}$ ofo.	$36\frac{7}{111}$ pp.	$37\frac{1}{10}$ ofo.
2.	$9\frac{4}{11}$ pp.	$10\frac{9}{110}$ ofo.	$7\frac{8}{111}$ pp.	$7\frac{9}{110}$ ofo.
3.	$10\frac{19}{44}$ pp.	$11\frac{3}{15}$ ofo.	$18\frac{7}{111}$ pp.	$18\frac{6}{110}$ ofo.
4.	$1\frac{5}{19}$ pp.	$1\frac{7}{110}$ ofo.	3 pp.	$3\frac{1}{110}$ ofo.
5.	13 pp.	14 ofo.	$11\frac{3}{111}$ pp.	$11\frac{5}{110}$ ofo.
6.	$15\frac{2}{111}$ pp.	$16\frac{7}{15}$ ofo.	$9\frac{8}{111}$ pp.	$9\frac{8}{110}$ ofo.
7.	$4\frac{1}{12}$ pp.	$4\frac{3}{110}$ ofo.	$6\frac{5}{111}$ pp.	$6\frac{6}{110}$ ofo.
8.	$5\frac{8}{111}$ pp.	$6\frac{1}{16}$ ofo.	$3\frac{1}{111}$ pp.	$3\frac{2}{110}$ ofo.
9.	$4\frac{3}{14}$ pp.	$5\frac{1}{110}$ ofo.	$\frac{8}{111}$ pp.	$\frac{7}{110}$ ofo.
10.	4 pp.	$4\frac{1}{15}$ ofo.	$1\frac{5}{111}$ pp.	$1\frac{7}{110}$ ofo.
	Total 93 pp. solid lc.		Total 108 pp. solid lc.	
	$\frac{1}{9}$ of the book.		$\frac{1}{4}$ of the book.	

4½ ll. to page

Methods of Examination	3. 5. 6. 7. 10.	$50\frac{3}{15}$ ofo.	48 ofo.
Methods of the Editor	1. 2. 4. 8. 9.	$49\frac{2}{15}$ ofo.	52 ofo.

Space Estimates, Continued.

No.	Dorothea.	Dinah.	Rosamond.	Betty.	Ladislaus.	Estimate.
1.	22 11/14 sq. ft.	56 sq.	28- sq.	8 sq.	24 1/4 sq.	30 sq.
2.	9 1/15 "	8 sq.	9+ sq.	15 sq.	9 sq.	
3.	9 8/9 "		3 sq.	4 sq.	5 sq.	
4.	2 1/5 "	6 sq.	3+ sq.	5 sq.	2 sq.	
5.	13. "		3+ sq.	11 1/2 sq.	2 sq.	
6.	25 1/4 "		35. sq.	31 1/2 sq.	31 2/5 sq.	
7.	2 1/5 "		5 sq.	3 1/2 sq.	5 sq.	
8.	8 "		11 sq.	15 sq.	21 7/20 sq.	
9.	2 "		1 sq.	1/2 sq.		
10.	5 8/11 "		2 sq.	1 sq.		

Methods of Examination (3., 5., 6., 7., 10.)	55 sq.	13 sq.	48 sq.	56 1/2 sq.	43 2/5 sq.	50- sq.
Methods of the Exterior (1., 2., 4., 8., 9.)	45 sq.	87 sq.	52 sq.	43 1/2 sq.	56 3/5 sq.	50+ sq.

Part I.

Plot Development.

I.

The Plot of "Adam Bede" and the Two Leading Plots of "Middlemarch."

In this chapter we shall make a comparison of the two plots in "Middlemarch", involving the fortunes of Dorothea and Lydgate, with the plot of "Adam Bede." In this comparison the outline already given will be made use of in order to give a more specific cast to our conclusions. It is to be expected that plots from the same writer will have many points of similarity. That this is true in the novels of "Adam Bede" and "Middlemarch" a very brief analysis will show. The same general method is used in both works to complicate the plot; there is, too, in both, a mass of interest to the reader who, in studying the story, will surely recognize, in the experiences of the characters, similarities of his own; and again in both, we find the author stepping outside the lines of the plot, in order to advance her philosophical views, or to reveal a peculiar type of character. The one analysis, however, that makes the resemblance will also disclose some points of difference. In "Adam Bede", for example, there is but one plot, one love; while in "Middlemarch" the reader slowly unravels a tangled web of plots.

George Eliot has given us, in Middlemarch, two plots of almost equal strength and interest. In the intention of making Dorothea Brook the heroine and leading character of the story changed gradually, as she worked out Lydgate's character, until she became too deeply interested in this creation to allow it to remain in the background. From her letters[1] we know that she, at first, intended to call the novel "Miss Brooke," but the change in her plans has resulted in a division of the reader's interest. From the story itself, no one can determine with absolute certainty the author's real intent; consequently each reader is left free to choose between Dorothea and Lydgate. Personally we were drawn most strongly toward Dorothea, and, when we found that she was to become the wife of a selfish, conceited, and irascible old clergyman, we could not repress a feeling of disappointment. We felt that she and Lydgate were the two congenial spirits, at least, that his was too strong character to be worsted in a pretty, but shallow and heartless coquette. The lives of the pilots, however, took Dorothea farther and farther away, but brought Rosamond, at the same time, into closer relationship with him.

The plot which has Dorothea for its heroine, might easily have been made the more and important-

1. "Life of George Eliot", by Cross, Vol. III., pp. 91.

ent part of the story; and one element, we know, would have added to the strength and interest of the work. So it is, the ninth chapter of the story is almost reached before Lydgate, who is to take the leading role in the romance plot, is introduced. The reader already has become interested in Dorothea, and, naturally, he expects her to be the heroine about whom the rest of the story centers. He sees in her character enough of strength and power to justify his expectation. Other strong characters may be introduced, but, as his sympathies have already gone out toward Dorothea, he wants these characters to be subordinated to the one he has chosen. When, therefore, Lydgate is called to Lydgate, the reader naturally connects him with the life and fate of Dorothea. The reader thinks, until their ways begin to separate, that the two will, in some way, be drawn together. Even now after a careful study of the work, we cannot help feeling that it has lost force and artistic effect by the division of interest.

When, on the other hand, we examine the plot of "Adam Bede", we find one thread running through the story. Our attention, in the second paragraph of the novel, is drawn toward the two, associated as men, with the strong brother. Their interest thus roused never flags, and the last chapter shows the same two, mature, masculine workmen, walking with his old sweetness, - the pride of

all dramatic scope, and our hero, he just that George Eliot had a definite plan outlined in her mind from the beginning, and that, although she may have felt called upon to deviate slightly from this plan, such deviations were forced upon her by circumstances arising out of the development of her characters. The continuity of the plot cannot be questioned, up to the point where Adam, after bidding Arthur good-bye, "left the Hermitage, feeling that sorrow was more tenable now; but Hetty was gone." Beyond this point there is a difference of opinion, — the marriage of Adam and Dinah seeming to be, to some readers, a forced outcome. That the author may have considered the possibility of such an outcome is, as certain passages in the novel indicate, not at all unlikely; but, though we shall note some of these passages later, we are constrained to admit that, from an artistic point of view, the last six chapters mar the beauty of the plot. The fact remains, however, that, with this possible exception, the plot is strong, interesting, and well proportioned.

We shall, using our outline for plot study as a guide, begin now a comparison of plot characteristics. Adam and Dorothea are both introduced to us at the beginning, and are personally described by the author. Lydgate receives his introduction to the reader in an indirect way, when Lady Chettam says to the gossiping Mrs. Cadwallader, "tell me about this new young surgeon, Mr. Lydgate. I am told he is

wonderfully clever: he certainly knows it — & [illegible] know it indeed." Lydgate is a newcomer in Middlemarch; but we find Dorothea in her home at the Grange, and Adam, in the home of his childhood in the village of Hayslope, at the workshop of Mr. Jonathan Burge, carpenter and builder. Thus it happens that we start out with clear, distinct impressions of Adam and Dorothea, but with vague, uncertain notion about Lydgate.

The author has constructed the Dorothea plot along lines which appeal more strongly to the tender side of our natures, than does the Lydgate plot. She makes both Dorothea and Ladislaw lovable characters, thus adding a touch of feeling to the artistic effect of the plot. The plot, as a unit, shows good proportions. The amount of space devoted to the introduction of the characters, and to the laying of the foundation of the story is necessary for the author's purpose. The same thing is true of the plot of "Adam Bede," but the symmetry of the Lydgate plot is less perfect. Lydgate is the hero of "Middlemarch," and yet less than one half the number of pages in the book — less even than the number given to the Dorothea plot — is given to the plot in which he is the central figure.

If, now, we examine the movement of the different plots, we find that the Lydgate, and the Dorothea plots are at the two extremes of movement, the one slow, the other rapid; while the Adam plot

takes a middle ground. The amount of space given to analysis in the Lydgate plot necessarily retards plot movement. In many scenes the characters move and act with great freedom, and the Lydgate is set, with great impetuosity; the plot then moves rapidly, and, in the betrothal scene, its course is swift. Soon, however, the scenes of action alone, quickly give way to analysis, the general movement is slow. In the Dorthea plot, on the contrary, movement is swift. Events come in quick succession; for example, Dorothea is introduced to the reader, and almost immediately the way is prepared for the meeting with Casaubon, which leads to a remarkably short courtship and marriage. The movement of the plot - "Adam Bede" is sometimes slow, as in the beginning, when the homes and the characters are being described. The plot thickens rapidly after the scene between Hetty and Arthur in Mrs. Poyser's dairy until that first meeting in the wood;[2] the action is then retarded for a time, while the author analyzes the feelings of Arthur, Hetty, and Adam; and then events follow each other swiftly to the final separation from Hetty.[3]

In "Middlemarch" the author has not always been able to make the transitions from one plot to

[1] p. 77. [2] p. 126. [3] p. 414.

another, even less easy, natural and plausible. Some of the changes have been cleverly managed, while others are labored and awkward. To combine three plots smoothly, and to introduce in them representatives of every rank and station in Middlemarch, as the author has tried to do, would be well nigh impossible. In chapter XII., for example, the author goes from one plot to another, and then suddenly returns again. The Dorothea plot seems to move with the least friction. Scenes in the same chapter change easily and naturally; if there is a break in the course of the story, a new chapter takes up the threads. When Lydgate and Rosamond are first mentioned in chapter X., their introduction seems natural, and paves the way for the opening of the Lydgate plot in the next chapter.

Unfortunate breaks like those found in "Middlemarch" do not occur in "Adam Bede." Everything here moves smoothly. One illustration will, perhaps, make clear the easy, natural transitions from one scene to another. At the end of the first chapter, we see Adam on his way home, hastening with long strides, down the highway. It is not strange that an elderly horseman should overtake him, and turn to have another look at the stalwart workman in paper cap", whose splendid physique would attract attention anywhere. We follow the horseman to Hayslope, and, while the hostler is watering his horse,

we hear the landlord of the Donnithorne Arms tell him that "a young woman's agoing to preach on the Green". The traveller rides on and stops at the Green to see the young Methodist woman. On the way we are lightly along from the moralising to the scene-painting on the Green; from a description of character to a meeting with Dinah. Our introduction to Adam's character is interesting in a way. News of Hetty Sorrel's birth is announced to the rector, as he and Arthur are preparing to take their morning ride. Mr. Irwine's duty, as well as his own feelings, prompts a call upon Adam; and Arthur, too, is anxious to offer his sympathy to his young friend. On their way, however, Arthur wants to stop at the Hall Farm to look at the calves Mr. Poyser is keeping for him. A clever excuse, perhaps, but he sees the pretty buttermaker!

We look at most of the rest, in "Middlemarch", for clever descriptive passages. The ride to Stone Court[1] brings out one pleasing bit of description, but even this has very little bearing on the story itself. Such passages, however, are numerous in "Adam Bede", and the author uses them with great skill to give clear pictures of the scenes and setting in which the characters live and move. She gains our sympathy and makes

[1] p. 91.

no fuss that we are in touch with real life. That rugged open work is strongly familiar! And the gray shepherd-dog curled up there in the shavings[1] recalls the woolly, romping playmate of childhood days! The description of the meeting outside[2] brings to mind another image familiar to American pioneer settlers: the author's thatched roofs and dark red tiles become slabs and pine shingles; the young Methodist changes to a gray-haired circuit rider; but the villagers are there, and our imaginations fill out the scene.

That George Eliot has a tendency toward digression becomes apparent as we study her work. In a novel like "Middlemarch", where so many conflicting interests make themselves felt, we have little trouble in finding digressions; the real difficulty lies in choosing representative ones. Mr. Brooke's encounter with Dagley[3], for instance, might be omitted without loss of interest or break in the plot. The same is true of the chapter in "Adam Bede" where Mrs. Poyser does her marketing[4]. The conversation between Dinah and Mrs. Irwine[5], although it helps in the portrayal of Dinah's character, is hardly necessary to a clear understanding of the trend of the plot; but chapter XVII. in which, as the author says, the story pauses a little, has even less to commend it to the reader. The

[1] p. 1. [2] p. 18. [3] p. 353. [4] chapter XXII. [5] chapter VIII.

description of the old-fashioned English dessert-supper,[1] coming, as it does, so near the end of the plot, will be, to many readers, a wearisome digression.

A comparison of the conflict of forces in the plots under consideration, shows a somewhat similar power at work in the Dorothea and Adam plots, but an entirely different one in the Lydgate plot. In both of the former, love, and hope, and fear, and bitter jealousy struggle for the mastery. In the other plot, financial troubles, a man's ambition, and a woman's perverse will are the contending forces. The Lydgate plot, as already noted, has its beginning in the remark of Lady Chettam[2] which turns attention to Lydgate. The author reveals the controlling ambition of Lydgate's earlier years to do a "good small work for Middlemarch", and a "great work for the world,"[3] by making important discoveries in medicine and surgery; but she also shows that he is careless and indifferent as to his expenditures. Rosamond, we soon learn, is wilful and absolutely selfish and unconcerned about any interests save her own. She is building high hopes on the position and wealth of the young physician, but that seems to accord well with his desire to rise in the world. A possibility of clashing forces presents itself when Mr. Vincy tells Rosamond

[1] chap. LIII. [2] p. 79. [3] p. 132.

that he does not believe that Lydgate has anything, or will ever make any income, the way he goes on.[1] Rosamond, however, keeps on planning in the full assurance that, in the end, everything must come out right. Such assurance must, we feel, bring regret and disappointment. Even Mrs. Bulstrode, in her tender solicitude for her niece's welfare, wonders what this girl, brought up in luxury, will do on a small income.[2] Lydgate, though, is himself largely responsible for the coming storm, for he incurs obligations blindly, and with no apparent thought of future accounting.[3] The climax is hurried on by importunate creditors; the bill of sale becomes a necessity;[4] and Rosamond coldly accepts the inevitable. Ambition loses its power over Lydgate; his financial difficulties increase;[5] Rosamond's selfish, unbending will meets him at every turn; the two drift farther and farther apart,—he a hopelessly baffled and beaten man, she with unconquered will, a wretched and unhappy woman.

In the Dorothea plot, on the other hand, we feel from the moment that Casaubon becomes Dorothea's accepted suitor, that a conflict of forces will come. The betrothed are unfitted for each other; they have little

[1] p. 308. [2] p. 311. [3] pp. 312, 317.
[4] Chapter LVIII. [5] Chapter LXIV.

interest in common; real love has no part in the unnatural and incongenial alliance. A faint note of discord comes even before the marriage, in Casaubon's visit to Rome. The positive conflict begins with Ladislaw's first visit to Mrs. Casaubon.[2] This visit lights a spark of jealousy in Casaubon, that in old age forgetting, flames up into an ungovernable flame. By a codicil to his will he attempts to put Dorothea, forever, beyond the reach of Ladislaw. Death intervenes to prevent the promise which he wanted Dorothea to make, and which would have embittered her widowed after life. The vindictive codicil prolongs the conflict for a few weeks; then comes the love scene described in this charming way: "Her lips trembled — so did his. It was never known which lips were the first to move towards the other lips; but they kissed tremblingly and then they moved apart."[3] Still Ladislaw despairs; but Dorothea removes any bar to their marriage by the passionate outreak; "I don't mind about poverty — I hate my wealth."[4]

In the Adam plot, however, it is love and jealousy in another form, that will cause the discord. The conflict here is not between husband and wife and outside influences, but between rivals for a woman's favor. Arthur, by reason of family rank and station, pleads

[1] p. 75. [2] p. 183. [3] p. 729. [4] p. 730.

his love in secret only; but Kitty's childish dreams build splendid pictures of luxury and ease. The quick intuition of her woman's heart tells her, that Captain Donnithorne will "take a good deal of trouble for the chance of seeing her."[1] As the author develops the plot, the rising passion which has in store so much of pain and misery, becomes a maelstrom from which, we feel, there can be no escape. Kitty and Arthur take their first walk in the Chase. His little pleasantry about Craig, the gardener, brings tears of vexation to her eyes, and then his arm steals comforting[2] around her. In the evening tears come to her eyes anew, when she thinks he is not coming to meet her. But he does come; kisses her tears again; and again his arm steals round her waist "tightening its clasp as he bends to meet her pouting child lips." Now they look at each other, but not quite as they had looked before, for in their eyes there is the memory of a kiss.[3] As Kitty goes home, every nerve tingling with passionate love, resolved to tell Mr. Irwine, and thereby, to end the dangers of secret love; but Kitty, in her lone bed-chamber lives over again in dreams, those happy moments, feels again those sweet caresses. Adam unconscious of Kitty's newly awakened passion, lives on in hope and trusting confidence. His jealousy is, indeed, aroused at the dance, when he sees her pretty locket;[4] but

[1] p. 92. [2] p. 121. [3] p. 126. [4] p. 260.

he quiets his jealous fears. Almost immediately comes the climax,— he finds Hetty and Arthur in the wood.[1] Arthur's letter is written[2] and delivered[3] now, and this shattering of Hetty's little dream-world changes her passionate love for a time, into hatred.[4] He captain goes to join his company, and Hetty turns gradually to Adam, for she wants to be caressed, to feel again as if Arthur were near.[5] But that bodily dread comes like a spectre, at which she herself trembles and shudders," and then she flies to hide the coming shame.[6] With no reproaches for the wanderer, Adam comes back from his unsuccessful search to find Hetty in prison, charged with murdering her child.[7] After the trial, Adam's courtship of Dinah rings out, it is true, a struggle between love and duty,[8] which ends in the harmonizing of duty with love;[8] but the conflict of forces of the real plot ends with the trial scenes.

We shall examine now the motivation of events in the plots, in order to determine whether the author introduces scenes abruptly, or carefully prepares her readers beforehand for their introduction. A very little study of the Adam plot leads us to the conclusion that George Eliot is exceptionally careful in "Adam Bede" to prepare the reader for every new scene. Nothing is allowed just to happen; the element of surprise

[1] p. 268. [2] p. 286. [3] p. 292. [4] p. 300. [5] p. 323. [6] p. 327. [7] p. 367. [8] p. 455, p. 477.

is almost entirely eliminated; the characters, some, are left in suspense. A few scenes will suffice for illustration. The little scene in the workshop, where Seth has forgotten the panels in his door, prepares the way for the preaching on the Green. Mary Burge's talk about his "Methodis", and wonder what it was the parson's pretty face or her "sermunt" which made him forget the panels. Seth good-humoredly replies that "she's going to preach on the Green" tonight, and invites Ben to come and hear her.[1] One of the best motived scenes of the whole story is that meeting between Hetty and Arthur in the wood. While in Mrs. Poyser's dairy, Arthur asks Hetty why she does not sometimes walk in the Chase, it is so green and pleasant. She shyly answers that she does go through there sometimes, and that she is going again to-morrow.[2] The desire to meet each other there alone, takes root in both their hearts, and no one reader could be surprised to meet them in the Chase,[3] - rather he feels that such a meeting is essential after the dairy scene. One strange case of motivation in the handling of characters is the introduction of the elderly horseman who meets Adam on the highway,[4] and who reins in his horse near the Green to listen to Dinah's words of exhortation.[5] He then drops out of our story completely, until

[1] p. 9. [2] p. 80. [3] p. 120. [4] p. 14 [5] p. 22.

he reappears as the magistrate, who grants, for the admission to Dorothea's prison cell.[1] The imaginary tapping of the willow wand on Adam's door prepares us, too, for the death of Thias Bede.[2] If we criticize the motivation in "Adam Bede" in any way, we are compelled to say that many readers, even though the author may have hinted at such an outcome, are hardly prepared for Adam's sudden realization of his great love for Dinah.[3]

The events in the Dorothea plot in "Middlemarch" are, also, well motivated. We do not, for example, feel any surprise at Casaubon's sudden death, because Doctor Lydgate has already explained that such a result is not improbable.[4] Lydgate's visit to Lowick Manor, and his unconscious betrayal of Rosamond's opposition to his plans,[5] prepare naturally for Dorothea's sympathetic visit to Rosamond.[6] The melodramatic command of Mrs. Cadwallader,[7] on the contrary, on which she learns of Dorothea's engagement, and breaks the unpleasant news to Sir James, might very well be left out.

In the Lydgate plot, however, some scenes come out naturally, while others seem to have an element of chance in them. One example will suffice. We read that Lydgate one evening sat down by Rosamond, and, looking closely at her face, said "in his gentlest tone,

[1] p. 400. [2] p. 47. [3] p. 450. [4] pp. 260, 382. [5] p. 689. [6] p. 697, 711. [7] p. 44.

Dear!" Here the author breaks off abruptly to explain how they came to be alone! This seems to be an entirely unnecessary interruption.

The greatest difference, perhaps, between the plots in "Middlemarch" and in "Adam Bede" lies in the foreshadowing of future events. In the former, such foreshadowing is vague and indistinct, almost as if the author were trying to keep her readers in the dark; but in the Adam plot the future events cast their shadows before them, clear and definite. Two passages in the Lydgate plot seem to foreshadow events to come, namely: "But Lydgate was less ripe, and might possibly have experience before him, which would modify his opinion as to the most excellent thing in woman;"[2] and, "Lydgate, in fact, was already conscious of being fascinated by a woman strikingly different from Miss Brooke."[3]

Foreshadowing in the Dorothea plot, too, is somewhat indefinite. The lines of the plot do not seem to be trending, as in "Adam Bede," toward one inevitable conclusion. It is true we soon feel that Dorothea with her peculiarities, may easily be led to accept the fatal clergyman. During his first visit, for example, "Dorothea said to herself that Mr. Casaubon was the most interesting man she had ever seen."[4] The influence which

[1] p. 314. [2] p. 81. [3] p. 82. [4] p. 13.

Dorothea comes to have over Adam is indistinctly pointed out, when, at their first meeting, he was surprised into thinking, "what a voice! It was like the voice of a soul that had once lived in an Aeolian harp."[1]

An examination of the Adam plot reveals that the outcome only grows from a distinct presentiment into almost tragic certainty. The following passages will show how the trend of the plot is foretold in advance. Lisbeth Bede says of Adam, "He's set's heart on that Kitty Sorrel, as 'll never save a penny."[2] Arthur too, "is very fond of Swinetown for the sixth day past that Adam shall manage his woods for him."[3] The close relations of Kitty and Arthur show in these passages: "she had asked him tremblingly to let her go with him and be married;"[4] "and Adam who knew Kitty's character, would rather help them to keep it than betray it;"[5] and "it was an unfortunate business."[6] Kitty, also, had forebodings, when "the uncertainty of the future, the possibilities which she could give no shape, began to press upon her;"[7] and, "after the first overcoming of her great dread..... She had waited and waited, in the blind vague hope that something would happen to set her free from her terror."[8] That Kitty must suffer for her own, and Arthur's wrongdoing, becomes all too plain. Some foreshadowing of Dinah's love, too

[1] p. 69. [2] p. 43 [3] p. 58. [4] p. 284. [5] p. 283. [6] p. 284 [7] p. 328.

though not so definite, may be noted. "I've not seen her since I came in the village" he looked at her with the concentrated, consuming fire which he usually began to be interested, while she, "for the first time in her life, felt a painful self-consciousness..... A faint blush came."[1]

We have no cause to examine how plots are combined in "Adam Bede", for there is but the one central plot, whose lines, if followed closely, will include everything of interest. Within "Middlemarch", there are minor plots, besides the two parallel plots, to divide our interest, and to complicate the situations. We have, first, the Dorothea plot, and bound closely to it, the Celia plot involving the interests of Celia and the Chettams. Next is the Lydgate plot, and its small companion-plot, involving the interests of Ned Plowright and Mary Garth. Then, too, there is still another plot which has to do with the life history of Bulstrode. The minor plots are, however, very closely related to their major plots on account of family relationship. The two main plots, also, have a common bond, because of the sympathetic feeling existing between Dorothea and Lydgate; but, even then, the unity and the coherence so noticeable in "Adam Bede" are far from pre-

[1] p. 108.

in ...

To develop the plot, the author resorts to different methods but the favorite plan is by analysis. Conversation has a part in plot development, but the use of thought narration, author's comment, analysis, and philosophy of life, is much more effective. These latter methods are used at once entirely to advance the Dorothea plot. Conversations, to be sure, as when Celia and Dr. Chambers discuss Mr. Casaubon, still Dorothea's mental discussions give us a clearer view of plot movement. For instance, a distinct advance is made in plot when Dorothea thinks to herself "that Mr. Casaubon might wish to make her his wife." Again the author's philosophy of life is frequently used to explain the underlying thought when natural action may take place without violating common rules of human conduct. Contrary to her usual custom, the author has resorted, in "Adam Bede", to a large use of conversation for plot advancement; but, on the whole, thought narration and author's comment have been used to the best advantage for that purpose. The author is very successful in describing the inner feelings of her characters. Her style is easy, built on the model of the best romances. Five examples of plot development by analysis.

We are forced to admit, now, as we lay aside

the two novels, that when compared with Middlemarch, "Adam Bede" makes the lack of unity in the former story most clearly evident. "Middlemarch" leaves us with a feeling of completeness; three plots, at least, are strong enough to divert our attention; and three lives haunt our dreams. "Adam Bede", on the contrary, holds our interest and sympathy close to the central figures of the story, especially to the hero, Adam.

II.

A Minor Plot in "Middlemarch".

Fred Vincy and Mary Garth.

Fred Vincy and Mary Garth are actors in one of the minor plots which form the setting and background for the two leading plots in "Middlemarch". The author has, without apparent effort, created these two attractive and interesting characters in order to advance the interests of the more prominent principals, Lydgate and Dorothea. The Vincy plot is only a turning aside from the main story, but nevertheless we crave the little digression with regret. George Eliot, whether intentionally, or otherwise, has given this plot too much of strength, too much of human interest, for it to be passed over lightly.

There are no minor plots in "Adam Bede" with which to compare this little one. In that first scene in the dairy-shop we do not see, as does the reader, seems to see, in the actions of both, the beginning of a genuine plot; but Hetty's answer comes, before the story is fairly started, and blights the rising hopes of both. Just one little hint of courtship not affecting Hetty or Adam, occurs after the third chapter has sealed Hetty's fate. At the wedding of Adam and Dinah, Bessy Cranage "was crying, though she did not exactly know why;" and Wiry Ben "who stood near her, judiciously suggested" to Bessy, that "the best thing for

her to do was to [illegible] Bunsby's [illegible] [illegible] honest fellow who [illegible] [illegible]." Aside from this, no love scenes come to [illegible] to [illegible] the lines of the Adam plot.

The Vincy plot begins, when Fred, "the foolish loggard," comes down to breakfast, and Rosamond, with the evident intention of giving Fred a pang of jealousy, introduces Mary with the casual speech, "I suppose Mary told you Mr. Lydgate." The climax in the plot, however, is reached in chapter LVI., when Fred decides to forsake a professional life, and to begin work with Mr. Garth. From here our interest in the Vincy plot is held in suspense, like the lines of the major plots are converging, until chapter LXXXVI. brings us to its ending in this charming picture: "Tell me seriously that it is true, and that you are happy because of it — because you love me best."

"It is all true, Fred, and I am happy because of it — because I love you best."

The movement of this plot seems very slow. All the minor plots are subordinated to the main ones. Fred and Mary come in the scenes, whenever they are needed for the purposes of the main plots, consequently the lines of our short plot are broken and irregular. Several chapters sometimes intervene, leaving no trace of Fred or Mary, and then, perhaps, one of them may come in for passing mention. These transitions from scene to scene, from

plot to plot, as well as the lack of dramatic passages in "Middlemarch," were mentioned in our study of the Lydgate plot.

The conflict of forces in the Vincy plot arises through Fred's reckless habits, and Mary's abhorrence of idle dependence. The first intimation of Mary's feelings on the subject of Fred's spend thrift ways, comes to us in her reply to Rosamond who has called him conceited. She wishes that no one said any worse of him, and then, too, she thinks that "he is not fit to be a clergyman." Fred, however, gets still more idle and reckless, while Mary's determination, not to become anything more than a friend to me as unsteady, grows stronger. She tells Fred that she can never marry any one who is dependent upon the favor of a rich relative, or who becomes a clergyman because that is an easy, respectable position, if his habits remain worldly. It is hard for Fred, who dreads disagreeable things, to make a decision, and, especially, one that seems to involve hardship for him; but his great love for Mary outweighs his own distaste for work, and he makes the agreement with Mr. Garth which makes possible a future union with Mary. The ending of the conflict completes a short plot in the treatment of which the author seems to be more successful than in the Lydgate plot.

We ought not to question the author's motivation in this minor plot, for many of the scenes are

brought in to show up the two main plots. Chapter XI, in which Fred and Mary are first introduced to the reader, is a strange mixture of sentiment, philosophy, and common place matters. We can hardly say that Eliot planned this chapter with her usual skill, when we examine the different interests centered in it. In Chapter XIV., on the other hand, the love affairs between Fred and Mary are very well planned. Three chapters are given to Fred's horse-trading, and incidents connected therewith, but the importance of these events hardly justifies the use of so much material. Somewhat later, in chapter LII., the author prepares cleverly for the visit of Mr. Farebrother to Mary, to intercede for Fred. The last chapter presents a charming and well-finished scene. Here Celia tells Mary to feel that it will be a happy day before Fred gets ahead much, and then, when she seems fully resigned to such a condition, he tells her of the bright prospect awaiting Fred, as curate to Lantern Court. This good news is surely a pleasant subject for merriment, as Fred and Mary linger there together on the door step.

There are very few words spoken in the King plot, either by the characters, or by the author, which give us a direct clue to the final outcome of the plot. Here and there we can trace just a slight foreshadowing of future events, but they are indistinct and indefinite. It is this vagueness and mystery which so plainly distinguish

es "Middlemarch" from "Adam Bede." Of the illustrations, we have chosen, as in every case, to call for foreshowing of the future, they are for the most part reflective. Mrs Irving in chapter XI., in speaking of Mary Garth, calls her "a dreadful plain girl", whereupon, Fred replies at once "Every one would not agree with you there, mother." Plainer, perhaps, is Fred's declaration, when Rosamond taunts him about what Mary says; that, of course, he cares not what Mary says, she is the best girl he knows.

The living plot touches, here and there, events in the two main plots. Fred in the role of Rosamond, naturally has a part in the affairs of his sister and Lydgate. Fred's severe attack of fever serves as an excellent excuse for calling in Dr. Lydgate, and gives Rosamond the desired opportunity to meet the young doctor's acquaintance. Mary, on the contrary, has very little to do with the lines of the main plots. She has one tete-a-tete with Rosamond, which, to be sure, advances the Lydgate plot, but it also advances the plot in which she, herself, is so deeply interested.

Our study of this plot in detail makes clear, however, what methods of character drawing the author uses most successfully, here, to add to the plot interest. Fred and Mary act and talk, and through their actions and their conversation, the plot is gradually developed. George Eliot does not advance this plot by revealing the innermost thoughts of the two simple, but fascinating characters.

Neither does the philosophize, nor resort to the usual methods of exposition to bring out plot, character, and yet she gains a definite effect. In the little plot, minor though it may be, the author succeeds in presenting clearly the lines of a charming and distinct love story, that appeals with subtle force and power to all hearts. At the same time we should hardly be justified in treating the minor plot with such fulness, were it not for the fact that the King plot forms such a contrast to the other plots found in "Middlemarch."

Part II.

Character Development.

I.

Adam Bede and Lydgate.

The object of our comparison of Adam and Lydgate is to show by what methods the author develops character, and to analyze these methods in order to ascertain their value, and the skill of the artist in using them. Reference will be made, from time to time, to our space estimates in the appended tables, for the purpose of determining the amount of material used by the author to produce given effects. We shall deal first with those divisions of our outline for character study which have to do with the outward, tangible manifestations of character, as for example, speech and actions; and then we shall take up the divisions which treat of examination or analysis of a character's thoughts, feelings, and motives. In general, the former divisions are used to bring out prominent points of personality; the latter, to indicate the lines along which the character moves, that is, advancement of plot interests.

In comparing Adam Bede with Lydgate, we shall follow our outline more closely than in our later comparisons. These two characters are representa-

time aspects of the life and environment go in which they move and act. A discussion of the methods used by the author in developing these two characters will, therefore in large measure, apply to her other creations; consequently, after a careful study of Adam and Lydgate, we may speak in more general terms of Dorothea, Silly, and the other characters in "Middlemarch" and "Adam Bede."

A reference to our tables shows that about one-fourth of "Adam Bede" is devoted to Adam himself, while Lydgate takes up only one-seventh of "Middlemarch," nearly seven pages less than the amount of space devoted to Dorothea Brooke. Of the amount of space used in Adam's presentation, 51½% is given to conversation, actions, and other external manifestations of character, in contrast to 48⅙% in the case of Lydgate. We shall note, at this point the principal differences between the space estimates for Adam and Lydgate. Adam, we find, talks fully 37 7/10% of the amount of space given to Adam being taken up with his conversation, as against 26 7/15% for Lydgate's. The thoughts of Adam receive 18 3/15% of the whole space used, while the author uses but 11 3/15% in portraying Lydgate's thoughts. She uses 11½% for her comment on Adam's character, but 14% on that of Lydgate; again 9 9/10% is all she uses in analyzing or describing Adam's mental state, while she takes 16 7/15% for

Expostulation. No marked difference appears in the remainder of the divisions.

The greatest disagreement in the relative proportions of the divisions just noted, is in the amounts of space devoted to conversation. About five hundred more lines are given to Adam's conversation than to Expostulation. At least one-third of the whole amount of space given to Adam is devoted to his conversation, and yet, our first impression of Adam is that he is a man of few words, by disposition taciturn. This impression however, changes rapidly, for we soon come to feel that conversation will play an important part in the development of Adam's character. The author makes him speak at length on his religious belief, and on his philosophical views, and in this way she reveals the deep religious nature and the almost stern earnestness of the man. She says that Adam feels "no shyness about speaking, not being troubled with small vanity or lack of words", thus making us appreciate the self-confidence of the man in whom we might look for diffidence.[2] By his conversation, too, she shows his frankness and his firmness; for, when decision is needed she allows him to waste no words, but makes him go directly to the point.[3] It is in his conversation, also, that

[1] pp. 11, 165, 167, 244, 434. [2] p. 244. [3] pp. 9, 10, 323, 354, 418, 754, 467.

the author brings out the plain, rugged honesty of the man. We feel that he despises falsehood and evasion.[1] That he is impatient impulsive, strong-willed, and independent comes out often in his conversation.[2] The author shows in the same way that Adam is a man to be trusted, neat, although rather quick-tempered and rash,[3] he is conscientious, and is controlled by his sense of duty.[4] His simple, natural frankness of the man comes out again in his greeting, "It's an errand to you, range it — I'm afraid."[5] The stern and uncompromising nature of the man is revealed in his own words when he says, "I'm apt to be harsh. "I'm hard - it's my nature. I was too hard with my father for doing wrong. I've been a bit hard t' everybody but her."[6] In those scenes at the trial, the author makes every word of Adam reveal the depth of his character and the strength of his will.[7] All the traits of character just mentioned are brought out distinctly, again and again, in Adam's own conversation. If then George Eliot can give so definite a portrayal of character by means of speech, we are led to conclude, that she could dispense with much of the analysis which forms so large a proportion of character development in "Middlemarch."

[1] pp. 12, 151. [2] pp. 111, 153, 196, 222, 278, 367, 411, 416. [3] pp. 38, 270, 368, 371, 380, 410, 412. [4] pp. 153, 359, 361, 380, 414, 421, 434, 441. [5] p. 428. [6] p. 177. [7] p. 421 [8] pp. 378, 384, 409, 411, 419, 423, 449, 452, 456.

Lydgate's conversation, on the contrary, seems to be far less skilfully handled. He talks entertainingly, at times, of his profession, but too often, he is carried away by that subject, and branches out into discussions which fail to interest the unscientific reader. The result of this is, that the reader not only loses interest, but he fails to get any definite impression of the character. The ambition of the scientifically inclined Lydgate must, of course, be shown in the novel, but it could be brought out by suggestion more subtly, than the author has succeeded in doing by conversation. Lydgate, as shown by conversation, is, like Adam, reticent when his personal affairs are concerned; for example, note how coldly he receives Mr. Frothero's delicate offer of confidence.[1] By his conversation, too, Lydgate impresses us as a man of strong feeling and strong will, but this impression changes gradually, as we observe his futile attempts to control his own family affairs.[2] His impulsiveness comes out clearly in the dialog with Dorothea;[3] and again, when the tears of the siren lure him on to make his ardent declaration of love.[4] His sarcasm, his blunt, outspoken way, and his lack of tact are also brought out in his conversation.

By the actions of Lydgate the author shows us

[1] p. 580. [2] p. 601 [3] p. 136. [4] p. 272.

a kind heart[1], but rash and impulsive man. She does not attempted to make a clear statement of him, but at the same time, she makes his every action reveal these traits of character. In the description of Mr. Irwine, she uses the opposition of the man of God to Arbitrode, to bring out Eydgate's defiant, stern and unfair. Unless Rosamond has too recently injured him, his tender regard for mankind shows in his actions toward her[2]. Of an intensely loving disposition, Eydgate is very susceptible to the influence of feminine charms, and the author cleverly reveals this trait of character by the impulsive actions of the man.

The author's management of the actions of Adam Bede, shows a marked similarity to her treatment of the actions of Eydgate. She makes the actions of both men reveal their sometimes rash, but always firm resolution. Again she makes the abrupt, quick-tempered, and impulsive actions of both, hide but poorly, their kind and generous natures. The author makes Adam's character stand out exceptionally clear and prominent by his actions. It is in this way that, from the beginning of the first chapter, to the end of the epilogue, the weakness and the strength of the man are revealed. In the first chapter, his actions disclose

[1] p. 167. [2] pp. 584, 601.

the harsh unbending nature of the Puritan convictions workman, whose daily life is bounded by a deep, almost stern religious feeling. This hard, unrelenting nature reveals itself, too, in the deep flush of anger which passes rapidly over Adam's face, when he throws off his jacket, rolls up his shirt sleeves again, and urges a plank to work up into the coffin, that his old father should have finished.[1] In his courtship of Hetty, he is shown as a big, kind-hearted, but awkward and bashful man, unschooled in the insinuating ways of polite society. The author brings out the strong feelings and violent temper of the man; that, usually, are under the control of his powerful will, which allows the animal instinct within him to exercise temporary control, as he springs upon Arthur like a maddened beast.[2] She makes us feel, too, that Adam, much more than Lydgate, is a man of action; he does not hesitate; he does not change his course. How quickly he comes to a decision, when his mother, that Sunday morning, turns his thoughts toward Dinah! Long before the sun has begun to dip rapidly in the west, he is on his way to the Hall Farm to declare his love.[3]

George Eliot seems to have taken more

[1] p. 38. [2] p. 272. [3] p. 455.

than her usual fine touch in giving a clear picture of Adam's personal appearance. The first description of our hero is so natural, so suggestive, that we see before us, the "large-boned, muscular man," with his "sleeves rolled up above the elbow."[1] In chapter XIX., "Adam on a Working-day", the author has given us a much clearer description of Adam, than she, anywhere, gives of Lydgate, when she describes the keen, black eyes, belonging to "a broad-shouldered man with two bare muscular arms, and the thick, firm black hair tossed about like trodden meadow-grass whenever he takes off his paper cap."[2] Another picture of Adam, too, she stamps indelibly on our mind. On the eve of the trial, we should hardly know that it is Adam sitting there in that gloomy Stoniton room. She tells us that his face has grown "thinner this last week;" that "he has the sunken eyes, the neglected beard of a man just risen from a sick bed." "His heavy black hair hangs over his forehead, and there is no active impulse in him which inclines him to push it off, that he may be more awake to what is around him."[3] Surely the reader could ask for no better description of Adam's personal appearance; but how differently Lydgate is treated. Not a paragraph, not a line in all "Middlemarch".

[1] p. 8. [2] p. 193. [3] p. 378.

remains with us to suggest a definite image of the young physician. His large, white hands[1] the most noticeable only striking feature in his description.

The impressions of others as to Lydgate's character, like the description of his personal appearance, are used but little by the author. These impressions are, almost entirely, from prejudiced sources[2]; consequently, they do not reveal the true character of the man. Even the impressions of Rosamond are sadly biased for she has predetermined to ensnare the talented young man of good family. The author, however, by setting out these impressions of others against the more correct impressions which the reader receives in other ways, emphasizes, by the contrast, traits of character brought out by her other methods. Dorothea, alone, gives us an impartial and disinterested judgment of Lydgate, and one that helps directly in character development. Most of the impressions, on the contrary, aid, only indirectly, in the portrayal of character, but help to advance plot interests.

The impressions of others, as to Adam's character, are uniformly to his credit, and give us some notion of the man. They enforce, and make more definite, the characteristics that are shown by other methods. The

[1] pp. 101, 243, 601. [2] p. 236.

author makes Mr. Poyser say, "Adam Bede may be working for wages now, but he'll be a master-man some day." By a clever touch, too, the good qualities in Adam are shown, when she tells us, that Arthur believes implicitly in Adam's honesty,[2] and that Mr. Irwine respects him as much as any man living.

The effect of outside influences on our characters, and the effect which these characters have on the people around them, are of little force in the author's portrayal of character. The effects which naturally arise out of the love affairs of a character, are to be expected, for two lovers act and react upon each other. Since the effects noted in "Adam Bede" and "Middlemarch" are mostly of this nature, and, as statistics have already been given, it is hardly necessary to examine the two methods here.

The methods of examination and analysis, however, which the author uses so largely and so well, will be carefully studied. She delights to analyze the inmost thoughts and feelings of her characters. In her treatment of Adam, she devotes so much space to his conversation, that the amount given to examination is relatively less than is usual with her; but when she takes up Lydgate,

[1] p. 91. [2] p. 242.

the proportions return again to the normal.

The first of these methods of examination is thought narrative. The author has not used this method to any great extent in the development of Lydgate's character, hence we shall study its use in Adam Bede. Here we find that she has given almost 20% of the space devoted to Adam, to thought narrative. Adam is represented as a man of deep feelings, a man who thinks and reasons for himself; consequently, the narration of his thoughts will have more than ordinary importance. As the author reproduces the thoughts which pass through Adam's mind during that long night's work over Thoti's coffin, she shows us the best side of his nature. The impatience and harshness which, in Adam, are so near the surface, and which are stirred up by his father's bad business, give way under the author's subtle touch, to that stirring of devotion to duty which makes his, an heroic character. To show his resolute purpose to bear his troubles bravely, and to care for his mother and sister, the author tells us that he reflects, that it would make a poor balance, when his doings are cast up at the last, if his poor old mother stood on the wrong side. His back is broad enough, and strong enough,

[1] p. 45.

he would be no better than a coward to go away, and leave the troubles to be borne by those who are not half so able.[1] By this charming bit of thought narrative, George Eliot reveals the greatness of Adam's character, his determination to do his duty bravely at whatever cost. In chapter XIX., by the same method, the author paints another side of Adam's character. She lays the heart of the man bare before us, and portrays the thoughts of a strong man who is confident of his own powers, and absolutely fearless in his dealings with men, but who shrinks tremblingly from an avowal of his love. By the use of thought narrative, too, the author emphasizes the strong passions of the man. Bitter jealousy toward Arthur is set off against intense love for Hetty. After the crisis the author gives us another fine picture in which the best in Adam is again triumphant; he accepts his lot with resignation, feeling that it is God's will, and that he is not the only man who has had to do without much happiness.[2]

As the preceding method of thought narrative is not used with much effect by the author in portraying Hetty's character, so, too, author's comment is ineffective. In her general comment on his character she deals more directly with the progression of plot.

[1] p. 46. [2] p. 294.

In the character of Adam, on the contrary, the author comments at length on general traits. She shows us, in this way, that Adam is at once penetrating and credulous, that he has an "habitual impatience of inactivity," and that he desires to "subdue sadness by his strong will and strong arm."[1] She uses this method, too, to strengthen those traits in Adam's character which are brought out more directly, perhaps, by the methods. His deep religious nature, and his resignation to his lot[3] are emphasized in this way. It is by her comment that the author shows the fine qualities of leadership in Adam.[4] She reveals his worth, too, by showing that he has become well nigh indispensable to Mr. Burge's business.[5] Good honest work for his employer is a part of his religion.[6] In her comment on Dinah's power over Adam, the author shows us the character in its full power and strength. The stern repression of years bursts out, now, into mature and perfect love.[7]

The analysis of the mental state of a character, on the contrary, receives less attention, proportionately, at the hands of the author in Adam's case, than in Hetty's. The difference may, perhaps, be accounted for, from the fact that Adam's character is shown more strongly by his conversation, by thought narrative, and in comment

[1] p. 47. [2] p. 106. [3] p. 182. [4] p. 194. [5] p. 266. [6] p. 437. [7] p. 455.

by the author. George Eliot seems to be deeply in love with this character, and responsible for the development, she makes from one of primal nature and strength portrayal. One trait in Adam's character,—his kindness to and watchfulness,—the tender words in the twenty-first of Exodus, where Adam's communication is very disturbed by his father's dissipation. The author uses contrast analysis, too with clever skill in order to produce great effects; for example, we have the picture of Adam's mental sky, bright and clear, just as the sunset storm is about to break.[2] In picturing his mental state on the morning of the trial, she shows us again a "brave active man, who would have hastened toward any danger to toil to secure safety from unprincipled wrong or misfortune", but now, feels "powerless to contemplate irremediable evil and suffering."[3]

In the study of Lydgate, however, we find the author developing his character largely and with the greatest effort by the analysis of his mental state. Here we see character unfolding gradually, as the inner mind works out its problem. The outcome of the story,—the shipwrecking of Lydgate's hopes,—

[1] p. 40. [2] pp. 267, 352. [3] p. 382.

is a disappointment to us, but we do not question the author's powers of analysis. Ample evidence of this power is shown in chapter XV. Here we find every hope, every aspiration, that frames our character, portrayed in bold lines whose trend is clear and definite. Here, we recognize the crimes of Lydgate's strength, energy, ambition and strong will; here, too, we see the first fruits of his impulsiveness. The author uses this method of analysis to show the true sadness of his life's tragedy, and to give us the best conception of his character.

The author's philosophy of life crops out frequently in her treatment of Lydgate's character. She uses this philosophy, sometimes, to emphasize a trait of character; more often, however, she uses it to advance the plot, as for example, in the passage: "when a man has seen the woman whom he would marry, if he had intended to marry quickly, his remaining obstacles will usually depend on the resolution rather than on his"[2] We enjoy these sage and witty observations of the author, but she rarely uses them to develop character directly.

The author makes this philosophy of life more prominent in "Adam Bede", than in "Middlemarch";

[1] p. 125. [2] p. 82.

at least in so far as it concerns Adam and Lydgate. Besides helping in the advancement of the plot, and the portrayal of character, the author's philosophy of life in "Adam Bede" points out the inevitable, ethical law, whose working brings certain, inevitable consequences.[1] The author shows us by this method, too, how it is possible for a man with a character like Adam to fall in love with a vain, little coquette like Hetty, and she asks: "Is it any weakness, pray, to be wrought on by exquisite music? .... If not, then neither is it a weakness to be so wrought upon by the exquisite curves of a young cheek and neck and arms, by the liquid depths of loving eyes, or the most childish pout of lovely lips."[2] The author explains, too, why Adam, naturally so resolute and determined, hesitates as he goes to receive Dinah's final answer, by telling us that, "on the verge of a decision we all tremble: hope pauses — we falter in going on."[3]

A general deduction can hardly be made here, since we have studied character development in the two novels only. Conversation, — it should not be a learned discussion nor a scientific lecture — seems, however, to be the best single means of developing a lifelike

[1] pp. 140, 227, 231, 283, 306. [2] p. 319. [3] p. 476.

characters, actions and personal description are of great importance in emphasizing such a character, and require less space, too, than any of the other methods. The impressions of others give, sometimes, a clear, definite picture; but usually they take up more space than their importance justifies. Of the methods of examination, thought narration seems to give the most realistic effect. The other methods of examination, if used sparingly, lend a charm to this effect. A large use of analysis, on the contrary, tends to make a character shadowy and unreal, rather than lifelike.

By a well balanced use of the different methods of character drawing, George Eliot leaves with us a vivid impression of Adam Bede; but the predominance of certain methods of examination in her portrayal of Lydgate's character, makes his image shadowy. If we were to meet Adam, we should know him, and should greet him cordially. Lydgate, on the other hand, we should pass with a distant bow. The author tells us a great deal about Lydgate, but she gives us only a formal introduction to the man himself. She brings Adam, however, into our own circle. We work with him; we see the color of his hair; we recognize his voice; and we share in his sorrow.

II.

Dinah and Dorothea.

A study of character development in "Adam Bede" and "Middlemarch" would be incomplete without some reference to Dinah Morris and Dorothea Brooke. Dinah, although being a minor part in the true plot of "Adam Bede," is, nevertheless a strong, heroic, and truly lovable character; and Dorothea is not only the leading character in one of the main plots of "Middlemarch," but, in many respects, she is, also, the strongest and most pleasing character of the entire novel.

If, now, we can learn from the author herself, we see a marked difference in the methods by which the author has developed the two characters. She has devoted a much greater amount of space to the portrayal of Dorothea's character, than is given to that of Dinah, and yet the latter character seems to us to be as clear and definite as that of the "Middlemarch" heroine. How is it, then, that the author gains such a result?

Our tables show that the author gives 55% of the whole amount of space set apart for direct methods of examination or analysis of the inner feelings. This leaves, therefore, a much smaller part

for conversation, actions, & description of personal appearance. These three divisions, on the other hand, receive in the case of Dinah, more than 70% of the space given to her character; while less than 15% is given to all the methods of examination combined. These figures seem to bear out the result already noted in our study of Eyolfa and Adam; that is, that methods of examination do not give so clear and definite pictures of the physical character, but that they have to do more directly with the moral and intellectual nature, and with plot advancement.

Thus it is that the author pictures Dinah, absorbed in her own thoughts, musing over the past, or dreaming of the future; but this "brooding abstraction"[1] does not reveal clearly her character. Dinah, however, attracts our attention, and holds our sympathy through her actions and conversation. The author shows by the long dialogue with Mr. Irwine,[2] that Dinah talks freely and without painful self-consciousness. She makes Dinah's actions, too, show the uniformly kind and self-forgetful nature of the "truly pure-hearted woman."[3] The author gives a little larger percentage of space to the actions of Dorothea,

[1] p. 183. [2] p. 82. [3] p. 101.

but the effect on her character is not to make it more definite.

The conversation and personal appearance of Dinah receive much more attention from the author than she gives to the same methods in Dorothea's case: the approximate percentages follow; 56% to Dinah's conversation, 23% to Dorothea's; 6% to Dinah's personal appearance, 2% to Dorothea's. The larger amount of space given to the development of Dinah's character by these two methods, leaves us a more lifelike image of Dinah herself.

In the development of Dorothea's character, the author devotes nearly 10% of space to thought narrative, 13% to author's comment, and 25% to analysis of mental state; while in Dinah's case less than 15% of space is given to all methods of examination combined. By devoting so much more space to methods of examination, in the drawing of her character, the author gives us an intimate knowledge of Dorothea's motives, and mental state, but not a well defined idea of the material being. By these methods the author shows that Dorothea is not a weak character, that she is ruled by strong impulses and a desire to do good in the world, and that an element of hero worship in her nature is the one weak spot in her character.

III.

Betty and Rosamond.

Betty Sarrel and Rosamond Lacy represent characters of entirely different type from the character of either Dinah or Hetty. In comparing the two characters we shall find many points in common; but the similarity has not been produced by the same methods of character development. At the same time, George Eliot gives to each character the same measure of selfishness and heartless coquetry.

The author has been very successful in her treatment of the simple, child-like life of Betty. She paints her character with a few direct strokes and in bright colors. More space, proportionately, is given to methods of examination in the portrayal of her character, than in that of Rosamond. Over 55 fo. of the amount of space given to Betty is used in methods of examination, while only about 48 fo. is thus used in the case of Rosamond. The greatest difference in the amounts of space used by my methods of character development is in that of conversation. The author gives 8 fo. to Betty's conversation, and nearly 28 fo. to Rosamond's. Betty seldom talks, answering questions by a simple yes, or no. The author has made the very brevity of Betty's speech emphasize the shallowness of her nature, which is

revealed so clearly in her actions. Her actions, however, receive nearly double the attention given to her conversation. The author uses actions very largely to bring out the childlike vanity and naïveté in Hetty's nature. She completes the picture of Hetty by the careful analysis of Hetty's mental state, to which she devotes much the largest amount of time and space. In the use of such analysis in the development of a character like Hetty's, George Eliot is remarkably successful. She gives a relatively large proportion of space to the impressions of others as to the character of Hetty, but these impressions are so at variance that they, in themselves, throw little light on the development of Hetty's character. The other methods of character development are also used to some extent in this case, but they produce no strong effects, and do not merit a study in detail.

Arthur Donnithorne, and Adam Bede, talk easily; consequently, in their case, the author uses conversation as one of the principal means of character drawing. The cold, almost heartless nature of Arthur comes to the surface in some of Arthur's polite and courteous speeches. The author uses the factitious propriety of speech, upon which Arthur prides himself, to show us a true picture of the selfish, self-willed woman. In analyzing the mental state of Arthur the author makes these traits still more prominent. She uses this method so frequently and

exceptionally [illegible]. Of course the greater part of all the space given to Rosamond is taken up by this "analysis." We get our impressions of her character almost entirely from analysis and conversation. The other methods of character drawing are used but very little, if at all, in the development of Rosamond's character. Almost no attention is given to thought narrative, personal description, and author's comment. Next to the two methods of conversation and analysis, the impressions of others receive the most space; but the author does not give a definite effect from the use of these impressions. They make us feel that Rosamond is a very pretty woman, but just how she looks, we do not know. The author does, however, create a definite effect in the use of actions. Only a small amount of space is given to the actions of Rosamond, slightly more than half the amount given to Betty's actions; and yet the author makes these actions emphasize most strongly, the traits of character brought out in Rosamond's conversation.

In closing our comparison of the two characters, therefore, we are forced to include actions among the effective means of character drawing. Conversation, and actions of the character, together with the author's analysis of mental state, give us the best conception of the two characters. Betty seldom speaks at any length, but she acts almost unconsciously; Rosamond talks freely, and

acts consciously. On the whole, however, our actions are very much generalized; and the definiteness of effect in each case is practically the same, although in neither character do we get a definite image of the physical being.

IV.

Casaubon, Ladislaw, and Arthur.

Ladislaw and Arthur, as George Eliot represents them, have little in common with the gloomy Casaubon. The author has slight sympathy for the character of Casaubon, and she paints it with little color and less feeling. She makes Ladislaw, on the contrary, a very pleasing and attractive individual. The character of Arthur, however, requires still greater skill in the portrayal; but she succeeds in making the daring — an not altogether despicable.

The author introduces Casaubon to us, when she gives the general impression of the man as to his character. She tells us that he is noted in the county as a man of profound learning, — and for many years to have been engaged on a great work concerning religious history; also as a man of wealth and rank, to give lustre to his piety.[1] She tells us, too, that Dorothea puts some exalting expectation[1] about him. When he finally appears at the grange, the author gives us two impressions of his character:[2] the one in Celia's remark, "How very ugly

[1] p. 7 [2] p. 15.

Mr. Casaubon is!" that is in Dorothea's eyes, "one of the most distinguished-looking men I ever saw." The author leads us to accept Celia's unfavorable impression of him. In no other character in "Middlemarch," or in "Adam Bede," does the author use the impressions of others as to a character with such good effect, as she does, in the case of Casaubon. She strengthens our dislike of his character, too, when she reveals, through his pompous and pedantic conversation, the marked egotism of the would-be scholar.[1] She changes our dislike to disgust, when she shows in his cold, artificial letter to Dorothea, the vanity, the conceit, the presumption of the man.[2] By her analysis of his mental state, the author explains the jealousy which makes him insult and disdain[3] and cast serious reflections on the faithfulness of his wife.[4] This method of analysis, and the two already given,- conversation and impressions of others,- are used by the author, almost exclusively, in the portrayal of Casaubon's character. With these three methods, she produces a strong artistic effect, but not a lovable character. We are glad that she pays so little attention to Casaubon; we are sorry that Dorothea's life is linked so closely to his; and we see the grave

[1] p. 12. [2] p. 35. [3] p. 333. [4] p. 436.

closing our lives, without compassion and without regret.

Ladislaw and Dorothea, on the contrary, hold our interest and arouse our sympathy. The methods used by the author in developing their characters, are almost identical. From 20% to 30% of the amount of space given to each character, is taken up by conversation. A small amount only is given to actions, to descriptions of personal appearance, to long narrative, and to comment by the author. The largest amount of space in both cases is given to analysis of the mental state of the character. Nearly one half of the space given to Arthur is devoted to this analysis, and a little more than one fourth is used in analyzing the mental state of Ladislaw.

The author describes minutely the feelings of Ladislaw toward Casaubon and toward Dorothea.[1] By this method of analysis, she reveals the weakness and the strength of Ladislaw. She shows an element of unsteadiness in his nature, coupled with a newly awakened sense of pride and independence. She brings out, too, in this way, his charming disposition and delicate sense of honor. These same traits, she emphasizes by means of his own conversation.

[1] p. 327

The author's manner of exposition of Ladislaw's character largely by the use of conversation and analysis of mental condition. Besides these two methods, she uses actions of the character and impressions of others to develop his individuality. She uses the impressions of others somewhat freely, devoting nearly 20% of the space given to Ladislaw, to this method. The amount of space used in this way, however, seems extravagant, when we examine the effect produced. The author makes no trait stand out prominently by this method, and even those traits, partly revealed by impressions, are brought out more strongly by conversation and examination of mental state. She gives about 8% of space to the actions of Ladislaw, but these actions simply enforce, and make more lifelike, his character as portrayed by the other methods.

As already shown, the author describes at great length, Arthur's mental state. She shows the conflicting emotions that torture his mind. She tells us that he resolves not to take any more notice of Kitty;[1] that, to carry out this resolution, he gallops to Yarborne to dine with Lovaine; and, then, that he rides madly back to the Chase[2] for

[1] p. 117. [2] p. 118.

fear he will miss a meeting with the charming little maid. In the description of his mental state, the author reveals all that is base of Arthur's character. Conversation, the only other method used to any extent, merely adds colors to this picture. The author, in this way, presents first, a thoughtless, but generous and affectionate man who means well, but who is too weak to resist the temptation that comes to him; and then, after his fall, she shows us the same man, transformed by suffering, struggling nobly to make all the reparation in his power.[1]

The author develops the character of Ladislaw in much the same way that she does Arthur's, but the element of uncertainty in the former has no place in the latter. She seems to place Arthur under the influence of an unseen power, that drives him on with irresistible and relentless energy, in a fixed and unalterable course; but she makes us feel that Ladislaw, on the other hand, might have remained in Rome, or might, even after Casaubon's death, have gone away, forever, from Middlemarch and Dorothea.

[1] pp. 399, 415, 419.

Conclusion.

In concluding, now our comparison of the technique of the two novels, we shall note briefly the author's treatment of some of the minor characters and incidents, and thus call attention once again, to the more striking features of her technique.

Mrs. Poyser and Mrs. Cadwalladr are both women of marked characteristics, and these characteristics, the author reveals by a large use of conversation, accented by suggestions and author's comment. By this method she makes the character of Mrs. Poyser, although but little space is given to its portrayal, stand out bright and clear. In the same way she gives us a clever picture of Mr. Brooke. Mr. Bulstrode, on the other hand, the author does not picture so clearly as an individual, but, by the use of analysis and comment, she makes us appreciate fully his life's tragedy.

In "Middlemarch", as in "Adam Bede", George Eliot seems to take a special delight in presenting to us an old-fashioned country clergyman. In this way, the author shows her subtle skill in the portrayal of character. At the same time, she uses Mr. Irwine and Mr. Farebrother who are confidants of her leading characters, as unconscious instruments, in her hands, for the

projection of plot lines. Her interest in the former, however, leads her away, sometimes, from more vital characters.[1] Again in both novels, when Mrs. Poyser has her say out,[2] and when Dagley insults Mr. Brooke,[3] the author shows an tendency to digress, and to ridicule galling customs.

Another fault, according to principles laid down by theorists, frequently mars the artistic effect of the author's work in "Middlemarch",[4] and comes out, here and there, in "Adam Bede".[5] She seems unwilling to allow incidents to come out naturally through the medium of the characters themselves, for she constantly intervenes with comment, making herself personality too prominent.

In general the author uses analysis and examination to advance plot interests, and to reveal the workings of conscience and the mind. Arthur and Hetty who offend against ethical law, Lydgate, and Dorothea are characters developed largely by methods of analysis. When, however, the author uses conversation, actions, and personal description, freely, she succeeds in drawing more natural and lifelike characters. Her greatest success in the use of this mode of character development is "Adam Bede".

[1] "Adam Bede" pp. 61, 160; "Middlemarch" p. 150.

[2] p. 307. [3] p. 356. [4] pp. 126, 581. [5] p. 189.

The desire to analyze and to comment seems, however, to grow upon George Eliot, and just as this desire increases, the unity and coherence of her novels decrease. In "Middlemarch"[1], her later work, she does not keep to one plot; she grows less careful with her diction[2]; she does not foreshadow the future; and she seems undecided as to the fate of her characters. In "Adam Bede", on the other hand, there is no uncertainty, no counter plot; the characters are well defined from the beginning; the outcome is distinctly foreshadowed; and the fate of the characters, prophesied. Critics differ as to which novel is the more artistic. From a rhetorical standpoint, however, "Adam Bede" seems to have a more perfect finish. "Middlemarch" is a strong psychical work; "Adam Bede" touches the heart. "Middlemarch" is rambling and desultory, but "Adam Bede" displays almost faultless unity.

[1] "Adam Bede" published 1859; "Middlemarch", 1872.

[2] p. 410; also p. 77.